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THE DECORATOR AND FURNISHER.

THE FURNITURE OF TO-DAY.

BY EDWARD LEE YOUNG.



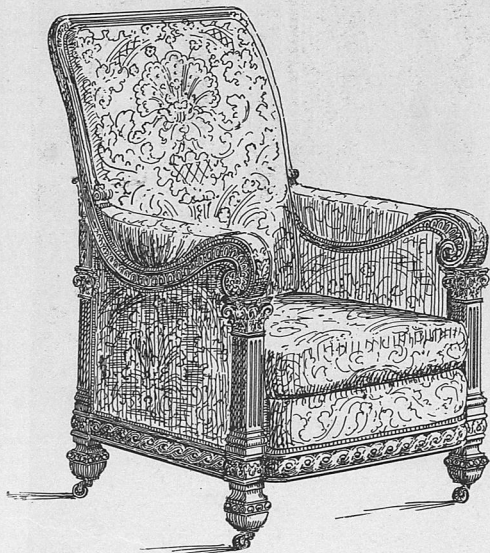
UCH has been written regarding the furniture of the day as an expression of the art work of the age, and writers on the subject have universally lamented the lack of fresh ideas evolved in the designs. Of course the manufacturer is dominated by his work, and the manufacturer in turn dominates the designers. The American public, like the English public, do not care for ideas and ideals, and the practical man is usually the man

for their money. While the public is usually ready to follow its leaders, it is rather chary of radical departures from the conventional, until such departures have become in general use.

The manufacturer, of course, is a man of strict business routine. He surveys the tendencies of the market, deducting what will sell best, and constructs his furniture on the basis of something that will sell, rather than something that will delight the age as a realization of a fresh idea. Makers of furniture cannot cater to individual taste, but must generalize, for few designs appeal to the manufacturer as practical for a market of many sides, and the individual, particularly the individual who has decided tastes and ideas in furniture must take what is manufactured, unless he is possessed of enormous wealth, and can afford to have his furniture made from special designs.

It sometimes happens that what is appropriate for the layman is often discovered after the style has been abandoned by the high class cabinetmakers. The western manufacturers in particular, fearless in their leadership, are making great strides in the right direction, venturing into fields once owned and worked by the cabinetmaker alone.

In the accompanying illustrations I show a class of work that the trade manufacturers would have touched three years ago, but now there is such a marked change in their enterprise



DRAWING-ROOM ARM-CHAIR. ITALIAN RENAISSANCE, DESIGNED BY EDWARD LEE YOUNG.

that I have little doubt but they will see in them the things they have been looking for.

The Italian Renaissance and arm-chair contain suggestions for a suite of drawing-room furniture that would be appropriate for almost any room. The squareness of the designs is

modified and softened by the curved lines of the back and arms. The double-cushioned seat has a suggestion of something soft and luxurious, and the touches of carving relieve the work from monotony.

Our trade designers have for sometime past reverted to French inspiration for their ideas, and have become transcribers more or less, of French material. It is amazingly difficult in these times to strike out a thoroughly new line that will please the public for the present age, and seems only to tolerate an elaboration of old conceptions. The Louis XV. cabinet here presented is old and yet new. It is convenient, ornamental and useful. The First Empire bureau may be made in mahogany, and ornamented with brasses; or the style may be changed into the Italian Renaissance with little effort. The piece may be made double with both sides alike, and still be as effective as herein shown.

The Duchesse glass is a suggestion of the First Empire in silk and lace. It would be idle on my part to condemn, even if I so desired, the prevailing fashion for luxurious French upholstery, but such articles, if kept within reasonable bounds, can be made things of beauty, if they cannot be joys forever.

RECENT DECORATION.

THE various rooms of a house which has been recently decorated may be described as follows:

HALL.

The floor of the rather wide hall is stained a dark red, and has rugs or mats of Indian matting. The walls are painted a light Pompeian red, and there is a dado about a yard high of red Indian matting, fastened by brass nails quite near together, making a handsome finish. Brass plaques hang about the walls, and two brass sconces with red candles. An old mahogany

table, with claw feet, and drawer with brass handles stands against the wall, with a high-backed mahogany chair on either side. An antique brass lantern is suspended from the ceiling, and a handsome brass card receiver stands upon the table.

There is nothing costly about this pretty hall, and yet it has a warm, rich effect. Tables and chairs of antique shape are imitated in cheaper woods—like cherry or black walnut. Real old mahogany is expensive, but mahoganized wood is very handsome and comparatively cheap. India or China matting comes in rich, beautiful colors, and is strong and durable. The dado or matting is easily nailed on, and may be painted with pretty designs in harmonious colors, and so add to the effect.

BOUDOIR OR SITTING-ROOM.

This is a pretty room with corner cupboards, the doors of which have mirrors set in upper half. The wainscot, window frames, doors and mantel are painted light green. A frieze of flowered cretonne, light green ground, with wild roses in pinks and dark green foliage, is joined to the wall by a picture rail. The walls are tinted in light green. The ceiling is of the same color and from the center is suspended a small crystal chandelier with ground glass globes of a rose color. The curtains and furniture coverings are of the same cretonne as the frieze. There are inner curtains of pink India silk, drawn back and fastened to the window close to the sash by large bows of pink satin ribbon. The mantel has a drapery of the same cretonne, caught up in two places with pink ribbon with large bows. At each end of the mantel is a lamp of pink glazed china, with fluted shade of pink ground glass. The hearth and surroundings of the fire-place are of pink glazed tiles, and the basket shaped grate and fire-irons are of bronze iron. A standing work-basket of ebonized bamboo, with green and pink satin bows; an ebonized table, with lamp of green and gold, and several pretty water-color sketches in ebonized frames make up the ornaments of this dainty little room.

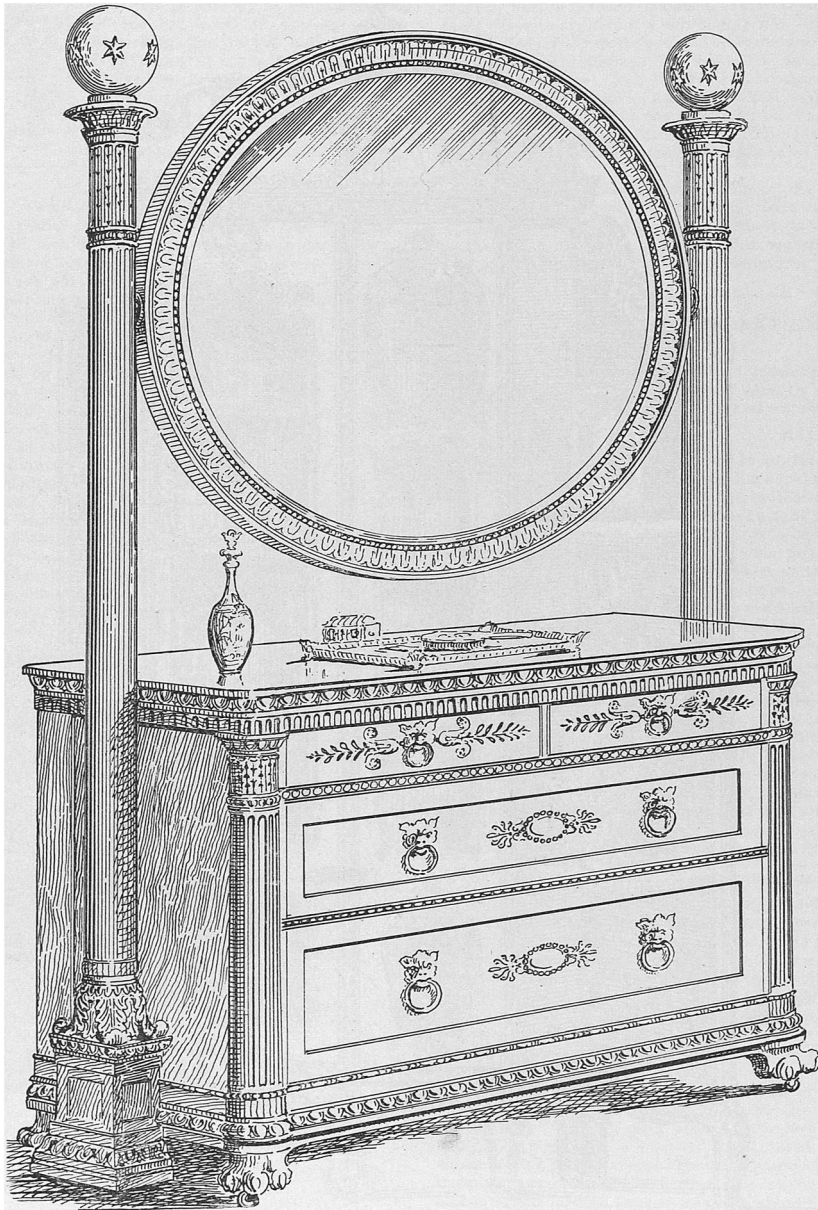
LIBRARY.

A very inviting living room has the walls covered with plain

THE DECORATOR AND FURNISHER.

pale blue paper, with frieze of cretonne about thirty inches deep. The frieze is nailed to the wall by white nails, which are almost invisible, and is of a cream ground, with flowers and vines in Indian reds and browns. A narrow moulding or picture rail covers the lower edge of the frieze. The doors and mantel are

they greatly add to the beauty of mantel and fire-place, producing an effect quite unlike the conventional shelf with old-time ornaments placed in a stiff row. They are made in every shape and design, and in all prices from six dollars upward. They do not necessarily cover the entire space above the mantel. Some



BUREAU—STYLE OF THE FIRST EMPIRE. CIRCULAR MIRROR. DESIGNED BY EDWARD LEE YOUNG.

of ebonized wood. A hanging cabinet or cupboard of the same wood covers the space above the mantel. This has shelves and beveled glass doors, and contains pretty bits of china in peach-blow ware. Mantel cabinets of this kind are not costly, and

are quite small, leaving space on each side for a picture, and this makes a very graceful arrangement. The chairs in this room are of rattan, ebonized—i. e., painted black and varnished, with cushioned seats covered with plush in a dull, old blue

THE DECORATOR AND FURNISHER.

color. Low book-cases, surmounted by a railed shelf for pottery, are on three sides of the room. These book cases are simple shelves of pine wood ebonized and may be made by any good carpenter. The books are protected by curtains of old blue plush hung on brass rods, and are very rich looking. American Smyrna rugs, in low tones of blues, Indian reds and tans, partially cover the floor, which is stained black and varnished or shellaced. A pretty two-shelved tea table holds a set of blue and white china, and on the top of the book shelves are lamps here and there with blue porcelain shades hung with frills of lace of the same color. The sofa is of black rattan, with seat and back cushions in blue plush. Several pictures in ebonized frames hang from the picture rail. The fire-place, for wood, is lined with plain old blue glazed tiles; hearth of the same tiles. The andirons and fender are of dark bronze, finely wrought, and are in very pleasing contrast to the pale blue of the tiles. The curtains are of old blue Henri-Deux armor, with a frieze band of chenille Turcoman in dull red. These curtains are suspended from bronze poles and hang down at each side. The inner or sash curtains are of crepe cloth, blue ground, with floral pattern in cream and red. A small antique bronze chandelier hangs from the center of the ceiling, with globes of red ground glass.

A BEDROOM.

The doors of this room are of cherry wood, mahoganized—that is, painted red and varnished. Over the mantel is an oblong mirror with frame of similar wood about eight inches wide, on which is painted a pretty design of apple blossoms in pale pinks and olive greens. A row of tiles surrounding fire-place are hand painted—cream ground with apple blossoms to match mirror frame. The hearth is of red glazed tiles, and the fender and andirons are in brass. The floor is stained red and polished, and has rugs of white fur here and there. The bedstead of brass is of artistic design, rather plain. The bedspread and pillow shams are of white linen sheeting, embroidered with sprays of apple blossoms in pinks and olive greens. The spread is fringed out, and has a border above the fringe of drawn work, in which is run rows of blue satin ribbon tied at each corner in large bows. The pillow shams are not fringed, but have the drawn border and ribbon run through, with bows at each corner. There is a canopy to this pretty bed, on which is hung thin curtains of Madras muslin, cream ground, with flowers of blue and red. These curtains do not sur-

round the bed—they are drawn back near the pillows and tied with blue ribbons to the brass knobs of the bedstead.

The window curtains are of Madras tied back with blue ribbons, and there are inner or sash curtains of pale blue India silk.

The dressing table, chairs and washstand are of cherry, mahoganized, and of Eastlake pattern. The dressing table has a cover or scarf of white linen, fringed, with drawn border, through which is run blue ribbon to match bedspread and pillow shams.

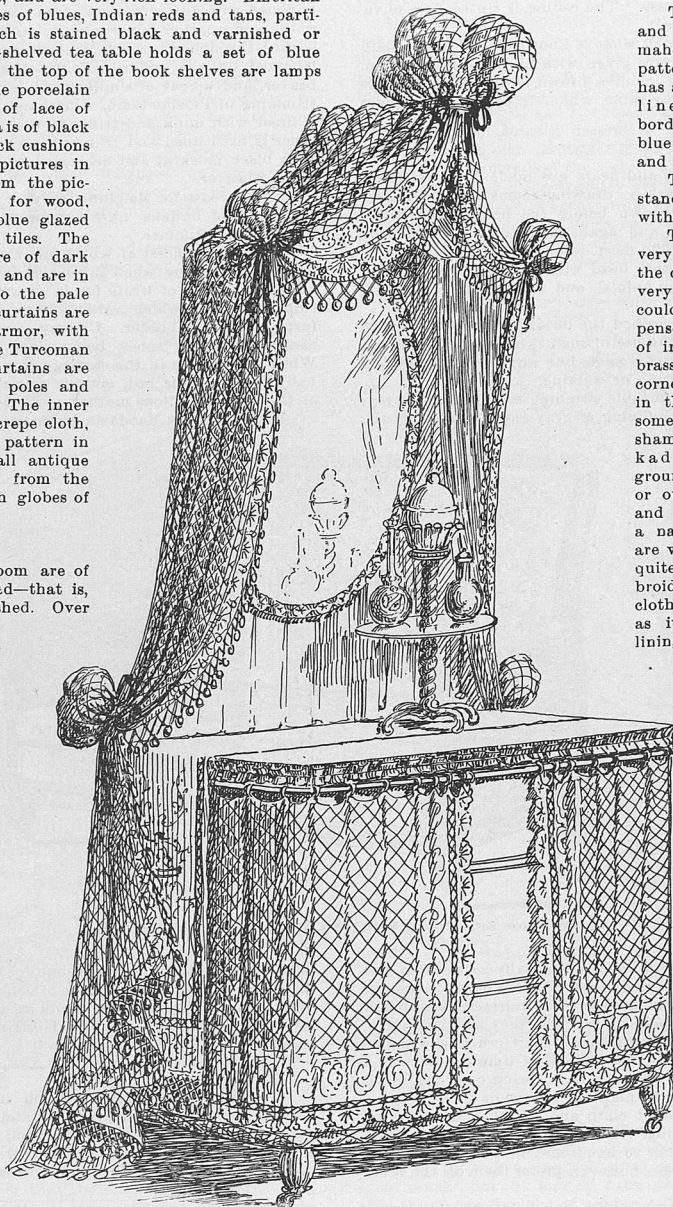
The toilet set on the washstand is of pale blue china with delicate white tracery.

The effect of this room is very beautiful and artistic, and the cost of the furnishing not very high. The same effect could be produced at less expense by having the bedstead of iron, painted white, with a brass ball or knob on each corner. Iron bedsteads treated in this way are very handsome. Bedspread and pillow shams could be made of Mikado cloth, cream white ground, with small fleur-de-lis or other pattern of pale blue and dull red, and bordered by a narrow ball fringe. These are very handsome, and really quite as effective as the embroidered linen covers. Mikado cloth is very inexpensive, and as it is light in texture, a lining of cheese cloth improves these spreads and renders them more durable. Window curtains of the same material are as pretty as the Madras. The white fur rugs are Japanese, and may be bought for about four dollars each, 6 feet by 3 inches in size; at this price they are not lined, but may be lined at home.

A plain pine floor stained red, or painted red and varnished, looks almost as well as when made of cherry or other fine woods, and if rubbed occasionally with a rag dipped in a mixture of oil and turpentine, a bright polish can be always maintained.

DINING ROOM.

The woodwork of the dining room is of polished oak, with mantel of the same wood. The walls are tinted a pale olive green, and have a frieze about twenty-six inches deep in stamped leather of a dark olive color, with gold fern leaves. A picture rail of dead gold separates the frieze from the wall. Curtains and portières are of English diagonal serge of pale olive green, with cross strip of gold plush. Two hanging cupboards in oak,



A DRAPED DRESSING-TABLE. DESIGNED BY EDWARD LEE YOUNG.

THE DECORATOR AND FURNISHER.

with plate glass doors, contain pretty china plates, bowls, cups and saucers. A sideboard or buffet of polished oak, quaintly carved, has mirror and side shelves. The chairs are in oak with seats covered with olive-green leather, bordered with brass nails. The fire-place is lined with olive-green glazed tiles; fender and fire-irons of brass. The ceiling is tinted pale olive-green with dead gold discs.

The floor is carpeted with what is known as filling—a plain Brussels carpet of pale olive green with no pattern or design. A very pretty Brussels rug in olive, brown, and old gold, covers the center, under the dining table, which is of oak and square in form.

THE furs of lions, tigers and bears are made into rich rugs for dining-rooms, parlors, drawing-rooms and bedrooms. Sometimes a rug is thrown before the hearth, sometimes at the doorway of a room, and again is used to decorate the seat or back of a chair. The most decorative manner of using the rugs is to show the full head with open mouth, showing the teeth-like prongs of the animal, and in some cases the ears are tipped with silver.

We have heretofore described the decorative uses of furs in the modern interior, but the use of such skins is by no means confined to the decoration of rooms, but are used as clothing for sleighing, driving, hunting or walking.

An attractive and comfortable sleighing robe is made of several wolverine skins, with a lining of gray cloth pinked at the edges. Robes of gray and red fox are made up with a fringe of tails at the edges; this decoration, of course, adds very little warmth, but the robes are frequently used as bed-spreads, when the tails hang very ornamentally over the sides of the bed. Like rugs, robes make handsome couch and divan covers, requiring only skillful draping to produce very charming effects.

Hudson's Bay wolf is a grayish fur and is very extensively used for both carriage and sleigh robes. White Iceland sheep is a dainty fur, and robes made of it are as frequently chosen for decorating beds as for outdoor purposes.

Black Iceland sheep is warm and exceptionally serviceable, but is not very attractive. Krimmer robes with red cloth trimmings are not intended for use in the carriage, unless it be a closed one; but for traveling, especially by sea, they are invaluable. My lady may sit on deck in her steamer chair, warmly wrapped in a becoming krimmer robe, and when it is time to "turn in," she may spread the same comfortable covering over her berth and thus enjoy its warmth by night as well as day.

Steamer bags are made of cloth and fur, the latter serving for lining and also for edging. These bags, though more easily managed than robes, are not so handsome, and answer but one purpose; masculine voyagers, however, prefer them on the score of convenience.

Axis deer robes are very stylish for coaching or tandem driving. The fur is sleek and spotted, and is also used for aprons, which are found very practical by physicians and others who are obliged to leave their vehicles frequently. Aprons of this skin are bordered with fawn Bedford cord.

Musk-ox robes are very choice, and are also very expensive on account of the scarcity of the animal.

Foot-muffs are shown in black bear, black hair seal, wolver-

ine and Hungarian lamb made up with seal and other leathers and trimmed with contrasting furs. They are especially acceptable when a long drive must be taken in cold weather.

Gentlemen's driving coats range in length from fifty to fifty-four inches, and are made of blue or black cloth, lined and trimmed with fur. In some coats one variety of fur is used for lining and another for trimming, and in others the same kind is used throughout. A black cloth coat is lined with mink and trimmed on the collar, cuffs and fronts with natural plucked beaver, and a coat of similar cloth shows a lining of genet and trimming of Persian lamb. One handsome garment of blue cloth is lined with mink and trimmed with Hudson's Bay sable, another is both lined and trimmed with sable, and a third is lined with black muskrat and decorated on the collar and cuffs with colored beaver.

All-fur coats for sleighing, driving and hunting are fashionably made of buffalo, ukrainer, beaver, Persian lamb, natural fur seal and krimmer.

The very choicest of white furs are used for robes intended to enfold the baby when taken out in his carriage for his daily airing. A robe of white fox is mounted on a lining of white embossed cloth, which extends beyond the fur at the sides and furnishes a neat border. Creamy ermine is used for one of the choicest of baby robes, being lined with white corded silk. When not in use in the carriage this robe will be spread upon baby's snowy little bed, making as rich and dainty a coverlet as the most fastidious mother could desire.

Robes of fleecy Mandarin lamb are lined with white diagonal cloth, corded silk or Nile green or pale-pink brocaded satin; and pure-white Iceland lamb is made over white cloth, which is neatly pinked at the edges. Then there are white Scotch lamb and white coney, also lined with cloth showing either pinked or plain edges.

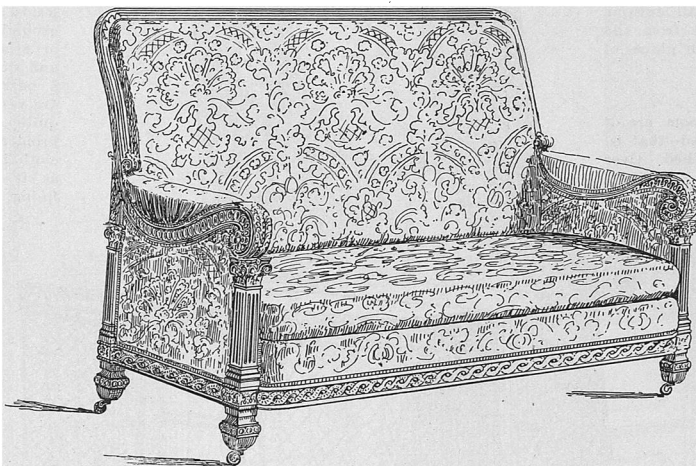
Among the colored robes, which are more serviceable, if less dainty, than the white ones, there are those made of krimmer; of axis-deer, with a trimming of fawn Bedford cord; of Perwitka, a mottled yellow-and-brown fur; and of whole squirrel, which is familiar to everyone.

When economy need not be studied, two rugs will be sup-

plied for the baby's carriage, one for the child to lie upon and the other to cover him. Rugs of colored fur may be quite as warm and comfortable for infants as white ones, but the latter seem to afford a more congenial setting for very youthful humanity.

A LOVELY little country maiden in pink and white dress, holding a pigeon on her arm; a stately Spanish beauty returning from mass, missal and fan in hand; a fisher girl with basket of fish balanced on her head, graceful in pose, excellent in action, are subjects of painted tapestries.

A PRETTY way of arranging drapery over a bedstead is to have a ring fixed to the ceiling, and the material drawn through it and allowed to hang in ample folds behind the bedstead and at both sides. Few materials are more suited for this purpose than reversible cretonnes. These are made in sufficient variety of coloring to enable you to find one that will agree with the colors of your wall-paper and carpet.



DRAWING-ROOM SOFA. ITALIAN RENAISSANCE. DESIGNED BY EDWARD LEE YOUNG.